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ABSTRACT

The study described in this report was conducted by the Center for the Study of Community Colleges to assess the status of two-year college education in the fine and performing arts. Part I includes a review of available literature on arts education at community colleges and relates that literature to issues raised by others writing about arts education at high schools and universities. The review focuses on: (1) arts education at the elementary and secondary levels; (2) postsecondary issues, including the degree to which the arts and arts faculty have been integrated into the college and university community and the degree to which the arts serve various educative functions; and (3) arts education as part of the community college's transfer, community service, vocational education, and general education functions. Part II presents the methodology and initial findings of a student survey designed to ascertain students' reasons for enrolling in arts education programs, the extent of their past and present involvement, their most likely future involvement, and their satisfaction with the programs. Finally, part III includes a classification scheme and tally of credit courses offered in the fine and performing arts in community colleges nationwide. Within this section, tables display the percent of classes offered in the visual arts, dance, music, and theater and in each sub-area within those fields; and show the percent of classes that carry prerequisites. Specifications for the course counts are also included. (EJV)

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ARTS EDUCATION IN AMERICAN COMMUNITY COLLEGES

A Project Sponsored by The Ford Foundation
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Interim Report
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Part I: Literature Review
Part II: Student Survey
Part III: Classes Offered

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ARTS EDUCATION IN AMERICAN COMMUNITY COLLEGES A Project Sponsored by the Ford Foundation

LITERATURE REVIEW June 1987

The fine and performing arts have long been a part of the two-year college curriculum. More than a half century ago Eells (1931) analyzed the catalogs of a national sample of 279 junior colleges, noting that 45 percent offered courses in art, including both art appreciation and studio art, and 57 percent offered music courses, including voice, harmony, history, and instrumental performance. Colvert (1937) conducted a similar analysis a few years later and found 49 percent offering courses in art, and 62 percent courses in music.

But beyond these early enumerative studies, the literature contributes little to our understanding of the two-year college role in teaching and promoting the fine arts. Reynolds (1969) draws upon an analysis of junior college catalogs to outline a classification of fine arts courses offered in the areas of art, drama, dance, and music. Thornton (1972) details the findings of a similar study based on information provided in the catalogs of 40 institutions. But other major works on the community college after World War II--for example, Bogue (1950), Medsker (1960), and Monroe (1972)--scarcely mentioned the fine arts, focusing instead on broader issues related to administration, finance,

faculty, students, and institutional missions. The colleges were studied not as conveyors of knowledge in the liberal and applied arts, but as social organizations within a system of higher education. The question of what is taught was overshadowed by the questions of how colleges should be organized and operated, who attends, and how the colleges function in shaping the labor force, preparing individuals for baccalaureate studies, or promoting general education. With the exception of Cohen and Brawer (1982; 1987), who analyze course offerings in the liberal arts and sciences (excluding fine and performing arts), few scholars relate the broader issues of college organization and mission to instruction in individual disciplines.

Accordingly, the literature provides limited coverage of the community college role in teaching specific subjects. In the case of the fine and performing arts, the literature generally falls into two categories: descriptions of arts programs and events sponsored by individual institutions, and dissertations based on research conducted with relatively small samples. Few authors view the arts from a national or state perspective, and few analyze the overall contribution of community colleges to fine arts education. Furthermore, authors generally write without reference to the larger context of arts education at the secondary and postsecondary levels.

This paper reviews the available literature on the fine and performing arts at community colleges and relates that literature to issues raised by others writing about arts education at high schools and universities. Focusing only on programs teaching

students to create or perform, and not on courses emphasizing appreciation and history of the arts, the paper has four sections. Part One focuses on the exposure to the fine and performing arts that students receive at the elementary and secondary levels. Part Two examines the literature dealing with arts education at the postsecondary level generally, while Part Three turns to the community college literature. Finally, Part Four summarizes major issues.

PRE-COLLEGIATE ARTS EDUCATION

When searching for literature on arts education at the elementary and secondary levels, one finds several reports and books published as by-products of government and private initiatives undertaken in the 1960s and 1970s to strengthen arts programming in the schools. These initiatives, reviewed thoroughly by Mark (1978), Chapman (1982) and Madeja (1984), include the following:

- ** The Arts and Humanities Program of the United States Office of Education which, during the late 1960s, sponsored conferences and research and development activities aimed at strengthening the visual and performing arts at the elementary and secondary levels.
- ** The CEMREL Aesthetic Education Program, which produced "the first comprehensive model for a curriculum in aesthetic education for the elementary school using art, music, dance, literature, and drama as its content base" (Madeja, 1984, p. 281).
- ** The arts in Education Program of the John D. Rockefeller, 3rd Fund which, among other activities, funded pilot programs designed to integrate arts into the general education programs of inner-city schools.
- ** Arts advocacy networks such as the Alliance for Arts Education, which, with support from the U.S. Department of Education and the John F. Kennedy Center for

the Performing Arts, has urged state departments of education to develop comprehensive master plans for arts education.

- ** The Artists-in-Schools Program, an effort funded by the National Endowment for the Arts to use community artists as an educational resource in local schools.
- ** National conferences on arts education sponsored by the National Institute of Education, the Aspen Institute for Humanistic Studies, and CEMREL.
- ** Blue-ribbon panel reports on arts education issued by the Arts, Education, and Americans Panel, the U.S. Office of Education, the National Endowment for the Arts, and other agencies.
- ** Seminars and symposia called for the purpose of increasing the scope of music education at the precollegiate level.

The bibliographic legacy of these efforts includes, among other items, model curricula for dance, film, literature, music, theater and visual arts at the elementary level (Madeja and Onuska, 1977); descriptions of innovative pilot programs in the arts (e.g., Remer, 1982; Shuker, 1977); conference proceedings and papers (Madeja, 1977, 1978; Knieter and Stallings, 1979; Engel and Hausman, 1981); state master plans for arts education (Maryland Alliance for Arts Education, 1986; Rayala, 1985; Magee, 1984; Kentucky Alliance for Arts Education, 1981); panel reports urging an increased role for the arts in elementary/secondary education (Arts, Education and Americans Panel, 1977; Hausman, 1980; College Entrance Examination Board, 1985; Getty Center for Education in the Arts, 1985); and a suggested repertory of music for the elementary school level (cited in Mark, 1978, pp. 38-39). These works indicate the large constituency for arts education that developed between 1965 and 1980, and the emergence of what

Chapman (1982) calls "a new arts bureaucracy, consisting of state and local arts councils, and various groups established for the purpose of influencing public policies bearing on the arts." (p.113)

Despite the growth of this constituency, there is little evidence that it succeeded in making the arts a large part of the curriculum or in improving student skills in arts disciplines. Indeed, complaints about the second-class status of arts in the schools are as prevalent now as they were in the 1960s. Twenty years ago, for example, Dyer (1968) noted the tendency of student participation in the arts to peak in junior high school and then diminish at the secondary school "where serious attention to the arts is not ordinarily encouraged except perhaps as an extracurricular activity" (p. 88). The lack of attention to arts at the high school level, he continued, is exacerbated by college entrance requirements that demand scholastic rather than aesthetic achievement and by college entrance examinations that all but ignore artistic talent.

These same problems pertain today. Data collected in the National Assessment of Educational Progress (1981) indicate that while two-thirds of all seventh-graders are involved in formal arts instruction of one kind or another, only one in six takes part in arts classes while a junior in high school. Additional research cited by Chapman (1982) indicates that only three percent of American high schools require courses in music, visual arts, or theater for graduation. And in the most recent panel study of arts education, the Getty Center for Education in the Arts (1985) cited college entrance requirements and tests as a persistent problem:

At most private universities and in many state systems, fine arts are not required for college entrance, and art courses do not count in determining entrance credits. Little wonder, then, that college candidates, their parents, and counselors assign art a low priority. Standardized tests have similar effects; they generally ignore art in measuring the progress students make at elementary and secondary schools. (p. 72)

Those surveying arts education in the 1980s offer several explanations for the apparent failure of past efforts to strengthen arts in the schools. Part of the problem can be traced to the limited involvement of classroom teachers and local school administrators. Model curricula developed through the CEMREL Aesthetic Education Program, for example, were designed largely without the contribution and support of teachers. The CEMREL materials, however laudable, thus found only limited acceptance in the classroom (Madeja, 1984, p. 285). Another problem is the persistence of false assumptions about art which, as Chapman (1982) points out, "make the teaching of art to children seem unnecessary" (p.55). These include the assumption that children have a natural, unspoiled artistic talent that should not be tampered with and the concomitant assumption that artistic talent is inborn and cannot be taught. A third factor is the limited exposure to art that prospective teachers receive in college (Madeja, 1983) and the tendency of that exposure to reinforce the notion of art as a student activity rather than a discipline to be learned (Chapman, 1982). At elementary schools, where most art is taught by classroom teachers rather than specialists in art education, this may have had the deleterious effect of watering down youngsters' exposure to art:

Unfortunately, what the majority of our students in elementary school receive in the name of art education is meager, and likely to be presented in a way that inadvertently teaches them [that] art is a frill, instantly produced with minimum effort, and fundamentally useless in life, unless one plans to become an artist. (Chapman, 1982 p. 68).

But the most insidious problem cited in the literature is the failure of many in the arts-in-education movement to promote--or even recognize--the claim that the arts should have a legitimate place in the academic curriculum. Those calling for strengthened arts programming, critics claim, did not focus on the arts as ends unto themselves. Madeja (1984) maintains that this is the result of an unfortunate emphasis on process over product, that in the effort to develop model arts curricula, "the system for the design and development of the curriculum became the subject matter rather than the discipline" (p. 284). Curriculum developers, for example, carefully cataloged learning objectives for the arts but failed to relate them "to the way in which the subject was structured either historically or conceptually" (pp. 284-85). As a result, curriculum projects did not lead to agreement as to what should be taught in the arts and what students should know about the arts after 12 years of schooling (p. 285).

Some writers claim that strengthening the academic status of the arts was not the primary objective of the arts-in-education movement. Chapman (1982) and Smith (1984) note the tendency of federally funded programs to justify the arts as a means of reducing truancy, improving reading skills, or increasing student motivation. Chapman (1982) carries her argument a step further,

arguing that other programs, notably those encouraging artist participation in schools and the participation of community arts organizations, represent an effort to "deschool" the arts, making them an even more peripheral part of the curriculum. She does not mince words:

Federal programs, the thrust of statements issued by arts advocates, and many of the policy recommendations offered by various blue-ribbon panels reflect a profound distrust of the school as an agency for art education, a skepticism about formal education in art (except for the talented), a lack of esteem for programs that transmit knowledge about art except through first-hand encounters with living artists or making art, and a willingness to use the arts as a means to ends other than learning about art (p. 127)

The end result, according to both Chapman and Smith, is the failure of arts to be accepted as academic disciplines in their own right. Thus, relatively few students experience the arts as a field of study. The Getty Center for Education in the Arts (1985) highlighted this problem in its analysis of arts education in six urban school districts; arts were viewed as an activity, the Center reported, and not taught as academic subject areas like mathematics, history, or science. Other research, meager though it is, tends to this same conclusion, lending further evidence that most graduating high school students receive only superficial arts instruction.

** Data collected in the National Assessment of Educational Progress show that "improvement in scores among younger students from age nine to thirteen--on perceiving art, valuing it, and critically judging it--is more than double the improvement seen from age thirteen to age seventeen." (Chapman, 1982, pp. 83-84).

- ** In Michigan, tests of music learning administered to students in the fourth, seventh, and tenth grades indicate that less than 30 percent have the necessary knowledge for participation in music performance, and that most music knowledge is picked up through the environment rather than through instruction (Michigan State Board of Education, 1983).
- ** Finally, High School and Beyond data, analyzed by Evaluation Technologies, Inc. (1984), reveal that only 37 percent of American twelfth graders have taken at least one art course during their four years of high school and only 32 percent have taken at least one course in music. Figures for other arts disciplines are lower: 13 percent have taken at least one course in the dramatic arts, and only two percent have participated in dance classes.

In short, it is questionable whether the arts-in-education movement of the 1960s and 1970s resulted in any increased student knowledge of the fine and performing arts.

A definitive statement about arts education at the pre-college level awaits further research. The literature on elementary and secondary arts education, enriched as it is by the insights of articulate and long-time observers such as Madeja and Chapman, is rarely informed by in-depth research on what students know about the arts. Because college entrance examinations do not test aesthetic ability, little is known about the artistic talents and skills that students develop through grade 12 and bring with them to college. Furthermore, state initiatives in arts testing are relatively new and are just now beginning to appear in the literature. According to the Council of Chief State School Officers, only ten states now use or are moving to adopt statewide testing of arts achievement ("Chief State School Officers...", 1986). These state initiatives may provide measures of success for future efforts to improve arts

programming. Further impetus may be provided by the National Endowment for the Arts which recently announced an intention to fund a Center for Research on Learning and Teaching in the Arts in K-12 ("Announcement..." 1987).

POSTSECONDARY ARTS EDUCATION

Despite the tenuous foothold of the arts in elementary and secondary curricula, the emergence of arts departments at colleges and universities during the Twentieth Century, and the growing number of baccalaureate and graduate degrees awarded in the arts bespeak a more legitimized role for the arts in higher education. Morrison (1973), Risenhoover and Blackburn (1976), and Carter (1984) trace the history of this development, showing how the fine and performing arts--formerly the domain of private art schools and music conservatories--were absorbed by universities in much the same way as business, journalism, and other professions. In 1982-83, four percent of all baccalaureate degrees awarded were in the visual and performing arts (Grant and Snyder, 1986). Although this percentage is relatively small, the award of the baccalaureate signals at least formal university acceptance of the fine and performing arts as academic disciplines in their own right. The focus of the literature, then, is not on how to introduce and integrate the arts into the curriculum, rather, it is on (1) the degree to which arts and arts faculty have been integrated into the college and university community and (2) the degree to which the arts serve various institutional functions, such as general education, student

career development, and community service.

Integrating the Arts in Colleges and Universities

Even though the arts have become a part of the postsecondary curriculum, some authors question to what extent they have been accepted in academe. The Carnegie Foundation for the Advancement of Teaching (1977) and the Arts, Education, and Americans Panel (1977), for example, argue that the penetration of the arts into higher education has been uneven. They note that as of the mid-1970s, only 24 percent of the nation's colleges and universities offered music majors and only 37 percent offered a major in art. Thus, there is a perception that the arts have found only partial acceptance in higher education and that academe still poses barriers to their integration.

One barrier has already been mentioned: college admissions criteria that provide few incentives to improve high school arts programming, thus limiting the number of aesthetically educated applicants and keeping the potential number of college art majors to a minimum. Some go so far as to argue that the effects of college admissions tests and criteria actually bar university access to the few aesthetically-talented students who are available in the first place. Dyer (1968) maintains that "in the case of liberal arts colleges the general effect of admissions requirements is to exclude aesthetically gifted students who may have trouble with the kind of abstract reasoning and manipulation of words and symbols demanded by the usual academic tests of aptitude and achievement" (p.89). Mayhew (1968) concurs, marshaling research available in the mid 1960s to argue

that there is little correlation between aesthetic ability and achievement in verbal and quantitative skills. Both call for the development of improved art aptitude tests that can be used to identify aesthetically talented students. The dearth of valid test instruments and the need to incorporate measures of art ability in college entrance examinations are still cited as problems today (see, for example, Clark and Zimmerman, 1984).

Another barrier is the alleged conflict between the artist and the university. The artist faculty member, it is claimed, is generally not grounded in research methods and cannot, in any case, be evaluated against the standard criteria of scholarship and publication. LaChapelle (1982) maintains that insistence on faculty research and publication hinders the institutionalization of artist faculty members on campus, usually limiting them to only part-time positions. He calls for the creation of full-time positions for artists who can concurrently maintain a "practice in the field." Norwood and Worthy (1986) reveal that many arts faculty remain skeptical of university claims that "creative research" resulting in an artistic production or product is weighted equally with "traditional research" resulting in a publication. Their survey of college and university dance instructors indicates that in actual practice the latter may carry more weight.

Other research, however, indicates that most arts faculty feel at home in the university and that concerns about their acceptance in academe may be overstated. In-depth interviews with university arts faculty, for example, reveal that they do

not strenuously object to the conventions of scholarship and that they save most of their complaints for the time consumed by committee work, faculty meetings, and other bureaucratic affairs that are the bane of most instructors regardless of discipline (Risenhoover and Blackburn, 1976; Novotny, 1981).

The conflicting goals of general education and professional training also pose problems, both for the curriculum and the faculty. In the area of dance, for example, some doubt that the university can provide a rigorous ballet curriculum fostering the technical competence needed by professional dancers while at the same time requiring students to fulfill general education electives (Carter, 1984). This conflict between general education and professional training has also stirred a debate over faculty qualifications. For example, arguing against regulations requiring university music instructors to hold the doctorate, Stegall (1981) points out that because universities have replaced conservatories as the primary training ground for professional musicians, universities have an obligation to relax degree requirements when recruiting faculty. "Performing artists," he maintains, "do not use research methods to practice their art" (p. 71). Freeman (1981), on the other hand, disagrees with this position. He argues that the largest number of undergraduate students in music classes major in other fields and that faculty need both the technical competence required to train performers and the academic background required to teach historical, theatrical, and aesthetic concepts to students for whom music is part of their general education.

A final, related problem cited in the literature is the tendency to separate creative arts from the liberal arts in the curriculum. Conrad and Pratt (1981) argue that since "the vast majority of institutions compartmentalize and separate the arts from other disciplines" (p. 48) the fine arts have received scant attention in curricular reform efforts undertaken to bolster the liberal arts in undergraduate education. In response to this problem, some colleges have developed programs to integrate the liberal and creative arts. Program descriptions are provided by Turner (1980) and Brown (1984).

Each of these problems--entrance requirements that ignore artistic talent, faculty evaluation criteria stressing publishable scholarship, the conflicting goals of professional training and general education, and the isolation of liberal arts from the creative arts--reflect the challenge the arts pose to traditional university practices. As Rudolph (1977) observes, "creativity called for different impulses, different environments, different measurements from those to which the colleges and universities on the whole were accustomed" (p. 267).

Function of the Arts in Higher Education

A second major theme addressed in the literature is the diversity of purposes served by the arts in higher education. From the beginning it has been clear that the university was to do more than educate artists or performers. The development of university art galleries and art collections in the 1800s, for example, predated the development of studio art classes (Rudolph, 1977) and established the university role as arts patron and

community art center. Theater programs emerged from the extracurriculum (Morrison, 1973) and today serve recreational or avocational purposes as well as a training ground for aspiring actors (Baker, 1984). In the late 1800s, dance classes were introduced to promote physical exercise and are still used by many students as a means to stay in shape (Morrison, 1973; Hayes, 1980; Carter, 1984). Music also serves diverse goals. Besides the training function of the conservatory, modern college music programs trace their roots to the music courses offered in normal schools and teacher's colleges as well as to the tradition of university scholarship. "Three basic curriculum functions thus concurrently exist in music in American universities: a performance-oriented program for the conservatory group; a teacher-training program for the teacher's college group; and a music history/theory curriculum for the traditional academic group" (John, 1979, p. 59).

Thus, the role of postsecondary education in promoting the arts is thus quite complicated, encompassing what the Arts, Education, and Americans Panel (1979) has collected as the "six faces of the arts on campus:"

- ** serving as patrons of the arts;
- ** serving as sponsors and impresarios for symphony orchestras and other music ensembles;
- ** making the arts a part of the general education of students who do not plan to become artists themselves;
- ** providing professional training that will prepare students for careers in the arts;
- ** educating art scholars, historians, and critics; and

** training future art and music teachers.

The literature includes several examples of college and university efforts in each of these areas but rarely goes beyond simple descriptions or editorial comment.

** Goldman (1961), for example, describes the arts component of several university extension programs to show how they place the university in the patron's role, bringing the artist and the audience together by sponsoring recitals or using community artists to teach classes. Descriptions of other college and university efforts to sponsor artists or bring art to the community can be found in Smith (1978), Brown (1984), the American College Testing Program (1981), and in numerous journal articles mentioning college-sponsored orchestras, art exhibits, or other events.

** The role of art in general education has been taken up by several authors, including Valley (1985) who notes the lack of consensus concerning the need for general education in the arts, Jorgenson (1981) who calls for a definition of "functional musical literacy" to be attained by all students, the Arts Education and Americans Panel (1978) which argues that studio arts courses as well as art appreciation courses should be accepted as general education electives, and the Carnegie Foundation for the Advancement of Teaching (1977) which makes the same case, arguing that all students should practice art as well as study it.

** The college role in professional training has come under scrutiny by Baskerville (1982) and Baker (1984) who note, respectively, the limited job market for musicians and actors and question the desirability of increasing the number of students who major in the fields.

** Finally teacher education in the arts has been examined and found wanting by Madeja (1983), who argues that art education majors spend too much time studying pedagogy rather than art, and by Chapman (1982) who maintains that teacher education in the arts overemphasize handicrafts at the expense of aesthetics.

Research Problems

The issues raised by these authors lead to several points of departure for further research. One involves the effects of the diverse origins of individual arts disciplines in higher education. Today's music education, for example, includes the traditions of the conservatory, the university, and the teacher's college. Dance has its roots both in physical education and professional training. The visual arts include both the handicrafts emphasis of teacher education and the studio emphasis of professional fine arts. While these diverse traditions are recognized, little is known about how they manifest themselves in fine arts education today.

A second area needing investigation is the college role in promoting arts outside of the curriculum. The literature provides several examples of college efforts to sponsor community arts groups and activities, but little is known about the extent to which the nation's colleges engage in these activities or about the relationship between these programs and the regular, credit curriculum.

The role of the arts in general education is a third area requiring investigation, especially in light of the limited arts education provided in high school and the relatively small percentage of students who major in fine arts disciplines. Because the curriculum is a statement of institutional values, an analysis of how the arts are incorporated in general education requirements would reveal the implicit (albeit unstated) consensus as to what college graduates should know about the arts.

Finally, the college role in preparing students for careers as professional artists needs further clarification. How colleges go about this problem of providing a rigorous curriculum for fine arts majors while at the same time meeting the general education needs of the large number of nonmajors is an issue drawing much comment but little research.

FINE ARTS AT THE COMMUNITY COLLEGE

While there is a paucity of information about the university and four-year college role in teaching the arts, even less is known about the role played by community colleges. Those writing about the history of the arts in higher education make little or no mention of two-year colleges. Daniels (1946) asserts that their high school ties weighted the junior college music curriculum in favor of instrumental performance at the expense of theory and musicology. But his is the only article in the published literature to take an historical view. Other authors provide editorials or descriptive analyses that must be pieced together to form a spotty picture of community college fine arts programming.

Some of this literature focuses on the limited visibility of the fine arts within the colleges' organizational structures, thus bringing into question the degree to which the arts have been accepted institutionally. The Music Educator's National Conference (1970) reported that only 19 percent of the nation's two-year colleges had separate music departments and that 50 percent had only one or two music instructors. Surveying the Illinois community colleges, Camp (1973) noted that at 25 percent

of the colleges, fine arts disciplines were not identified by name in institutional departmental structures. As for drama, Marine (1974) argues that most theater faculty are usually subsumed (and hence lost) within English and speech departments. More recent literature, however, does not address this problem, perhaps indicating that the arts have since taken on a more visible role.

A more frequent theme is the variety of purposes to which the arts are employed at community colleges: as a means of preparing students for direct employment in arts-related jobs, as a means of preparing prospective arts majors for transfer to baccalaureate-granting institutions, as a means of fulfilling the community services mission, and as a means of fulfilling the general education of all students. In the most comprehensive analysis of community college arts programming yet produced, Buckner (1979) surveyed administrators responsible for fine arts programs at 40 urban community colleges, requesting information indicative of the extent to which the arts are employed in these roles. Thirty responded, providing, among other findings, the following information:

- ** 21 of the 30 colleges offered an associate degree in the arts;
- ** 6 of the colleges had developed certificate programs;
- ** 19 of the colleges indicated that their arts curricula were geared primarily for students who wanted to further their study of the arts at baccalaureate-granting institutions. But only seven colleges reported that 50 percent or more of their arts students go on to four-year colleges;

- ** Half of the colleges indicated that all credit earned in their arts courses was transferable to local state colleges, while the other half indicated that most, but not all credits, were transferable;
- ** 12 colleges indicated that they had collaborated with local community agencies in developing credit or noncredit courses;
- ** 14 colleges reported that they offered "occupational arts" programs, including commercial art and art-related business education.

Buckner's survey does not provide a nationally representative picture of fine arts programming, but it is the most recent attempt to gauge the extent to which the arts disciplines contribute to the occupational, transfer, and community service missions of the two-year college. Additional literature shedding light on the role of the arts in various college missions is discussed below.

Fine Arts and the Transfer Function

Practically all of the literature dealing with fine arts and the transfer function focuses on music. One exception is Taylor (1970) who reviews the theater arts course offerings at community colleges in four states, concluding that most drama classes are geared toward transfer students at the expense, she suggests, of the general education of the majority who do not go on to earn a baccalaureate. Another exception is Jansen (1971a) who surveyed the visual arts curricula at 102 two-year institutions, concluding that the primary focus of most arts classes is academic transfer, and that the arts do not generally serve community and career education functions. Both studies are attempts to determine if the expansion of the community college

mission into community services and vocational education had altered what the researchers perceived to be the academic orientation of most arts programming.

In the field of music, Pollard (1977) continued this line of research by surveying the music faculty at 129 rural community colleges. He found that most instructors rated transfer as the primary objective of two-year college music programming, followed by community service and then occupational education. Jansen (1971b) also found an emphasis on transfer in his national survey of music department heads at 200 community colleges; of the 154 responding institutions, 109 had accredited transfer music programs, but only 29 offered music courses outside of the transfer curriculum.

Many writers, however, call for an even greater emphasis on baccalaureate education, charging that community colleges do a poor job of preparing students for university studies. In 1970, the Music Educator's National Conference issued a blistering criticism of baccalaureate music education at community colleges, alleging several deficiencies:

- ** the tendency of the colleges to hire generalists as music instructors rather than specialists who can provide advanced training in voice or instrumental performance;
- ** insistence on the completion of all general education requirements for the bachelor's degree prior to transfer, thus preventing "the student from beginning the sequential courses in his major field which must be started in the first two years if the student is to maintain stride with his counterparts in senior institutions" (p. 30);

- ** the tendency of college leaders to view arts as a frill and to include them only infrequently in lists of approved general education electives;
- ** the difficulty two-year institutions have in building and maintaining large musical organizations (such as orchestras), given the tendency of students to leave after only two years.

The conference concluded its report with an outline of standards for junior college music curricula, but suggested that not all community colleges would have the resources to do justice to transfer education in music: "Music-major transfer programs or curricula should be developed only where feasible, that is, where the recommended standards contained within these guidelines are attainable" (p. 36). Sixteen years later, this same warning was issued by the National Association of Schools of Music (1986) in promulgating its "Standards for Community/Junior Colleges:"

The music major transfer programs shall be offered only by those institutions that can demonstrate the need for this program in terms of minimum music major enrollment criteria, and are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program (p. 81).

Since the 1970 report of the Music Educator's National Conference, several works have argued that the student who wants to earn a baccalaureate in music may be ill-served by the community college. Among the problems cited in the literature are the following:

- ** lack of articulation between junior and senior institutions (Belford, 1970; Johnson, 1983);

- ** inadequate preparation of community college music transfer students and the tendency of these students to require more than two years after transfer to complete a baccalaureate (Trubitt, 1975; Moss, 1977; Lamb, 1980);
- ** the relatively small number of community college students who want to major in music and the tendency to cancel specialized courses which, when offered, do not enroll enough students (Stone, 1981);
- ** the continuing inability of many colleges to upgrade their curricula in conformance with standards established by the Music Educator's National Conference and the National Association of Schools of Music (Lamb, 1980; Kessling, 1982).

Another problem is the need to accommodate the large number of students who enroll in music classes for avocational reasons, bringing with them a wide variety of talents. For example, Iwanusa (1983) maintains that such students require the instructor to treat the ensemble as a laboratory class rather than a performance class. As a result, "students lacking the necessary background to participate in traditional performance ensembles are provided an opportunity to read music and develop ensemble playing techniques often assumed at other institutions" (p. 15).

Some of these criticisms are not unique to the fine arts. Articulation problems are a barrier to transfer regardless of discipline, and transfer students of all majors have often encountered difficulties in adjusting to the university. But other criticisms suggest that many community colleges are by design incapable of providing an adequate lower-division arts education. If the Music Educator's National Conference (1970) is correct, for example, music may require more specialized

education than community colleges are prepared or equipped to provide. Furthermore, if specialized classes are cancelled due to limited enrollment or watered down to accomodate nonmajors, music curricula may enter a cycle of decline as serious students look elsewhere for their education. Some educators, including Mullen and others (1984), believe that this cycle has begun, taking its toll not only on the enrollment of academic transfer students, but on the enrollment of other students as well:

As a part of the community college curriculum, the Fine Arts have a unique place in the scheme of things. While recognized as a functional part of the educational experience, in that they nourish and develop abilities, awareness, and sensitivity, the Fine Arts are often thought of as merely a supplement to the more "practical" programs offered at community colleges. The serious art student often seeks his/her education at a four-year college or university. The adult student, seeking a career in art, or simply wishing to enhance his/her life style by taking courses in the Fine Arts designed to compliment individual interests or skills, has been limited in educational options. (pp. 1-2)

Arts in the Community

The fine arts have long played a role in two-year college community education programs. Harlacher's 1969 text on The Community Dimension of the Community College includes examples of college efforts in maintaining art galleries and developing community choruses, orchestras and theater programs. Jensen (1971a) surveyed 102 randomly selected two-year colleges, reporting that 84 percent sponsored exhibits of visual arts. And in a survey of community college music programs, the Music Educator's National Conference (1970) reported that 40 percent of

the colleges sponsored a college-community chorus, 20 percent sponsored a college-community orchestra, 50 percent featured faculty recitals that were open to the public, and approximately 35 percent cooperated with local schools in such projects as summer music workshops. The Conference, which was extremely critical of the two-year college role in preparing students for transfer, was nonetheless complimentary of its role in promoting arts in local communities: "The diversity and number of activities reflected in this study," the Conference concluded, "suggest that junior colleges are becoming cultural centers and sponsors of the performing arts" (p. 8).

The diversity mentioned by the Conference is substantiated by the few articles describing community arts activities undertaken by individual institutions. Stanton (1972) and Vitale (1975) cite several examples of college music activities, noting that they take many forms:

- ** booking professional musicians or ensembles for performance in local communities;
- ** sponsoring professional musicians or ensembles (such as the sponsorship of a professional symphony orchestra);
- ** organizing and sponsoring nonprofessional community music groups, such as community choirs or symphony orchestras;
- ** arranging public performances of choirs, bands, orchestras, and ensembles composed of students at the college who are enrolled in credit-bearing music programs.

Other authors detailing examples of community arts activities include the following:

- ** Moore (1983), who describes a comprehensive arts program at Southeastern Community College (NC) involving theater productions sponsored jointly with a local theater group, regular art exhibits on campus, and an artist-in-residence program.
- ** Marine (1974) who relates how a theater class at Illinois Central Community College was used by a local district court to dramatize scenes from a trial in an experiment to test jury retention of facts.
- ** Davisson and Rush (1981) who examine studio arts programming for the elderly.
- ** Samuels (1969) who examines a program through which local artists exhibit and perform at Herkimer County Community College (New York).
- ** Stilwell (1983) who describes how St. Louis Community College at Meramec (Missouri) maintains separate jazz ensemble courses for area residents who simply want an opportunity to perform with other nonprofessional musicians;
- ** Turnage and Moore (1973) who detail efforts undertaken by Mountain Empire Community College (Virginia) to promote crafts and music that are indigenous to its Appalachian service district;
- ** Newman (1977) who examines the cultural extension program at Parkland Community College (Illinois) involving both the sponsorship of community theater groups and ensembles as well as the participation of students and faculty in musicals, concerts, and art exhibits;
- ** Simpson (1982) who describes the community arts program at Black Hawk Community College (Illinois) encompassing art workshops for children and the sponsorship of exhibits by local and state artists.
- ** Albright (1985-86) who describes the Art in Arizona Towns Project, through which rural community colleges sponsor three- to six-day visits by performing artists who perform, lecture, and conduct classes and workshops for schools and community groups.

The literature also includes announcements and descriptions of art exhibits staged in community college galleries or buildings (Gurley, 1985; Chernow, 1983; Moore, 1983; Brown, 1982a; Ewing,

1982; Hazard, 1981; Levin, 1977; Payne, 1976).

Most of these descriptive analyses or announcements reveal that community arts programming involves the colleges as sponsors and promoters of local arts through exhibits and performances; actual teaching of the arts in noncredit, adult education programs is rarely mentioned. The institutional role of arts patron and sponsor may be especially important in rural areas without galleries or theaters. Brown (1982a), for example, describes the art gallery at Cerro Coso Community College (Calif.) as a "tiny pocket of culture hidden in the desert expanses north of Los Angeles" (p. 4). A survey of Texas community colleges (Brown, 1982b) found that smaller districts were more likely than larger ones to engage in music extension education. In Illinois, researchers have found that community colleges and local school districts are the most important sources of art activities in rural areas (Hatfield, 1979). There are no national studies, however, analyzing the extent to which community colleges engage in community arts activities.

Vocational Arts

The literature yields some evidence that fine arts programming at community colleges is sometimes occupationally oriented, geared more to those seeking jobs in arts industries than those whose primary educational objective is transfer or fulfillment of a personal interest. Wright and Ferris (1980), for example, surveyed state education agencies to examine the availability of postsecondary arts programs that are eligible for

federal support through the 1976 amendments of the Vocational Education Act. Although they do not disaggregate community college programs from those offered at other postsecondary institutions, Wright and Ferris at least indicate the number of states in which one can find certificate or associate-degree programs covering such art-related fields as commercial and graphic arts, photography, radio and television production, music instrument construction and repair, and art or music therapy. Some observers, while noting the dearth of national data, indicate that such programs have become increasingly important. For instance, Baskerville (1982) states that "increasing numbers of two-year colleges now offer the Associate in Arts degree in music business and commercial music. Most of these programs start with a music industry survey course and include studies in such topics as the record industry, popular music repertoire, music merchandising, and improvisation" (p. 34).

Nevertheless, few authors describe vocationally-oriented arts programs, and those that do focus solely on music. Frost (1982), details a model certificate curriculum to train students as church organists. While Raney (1972) describes the "music for children" component of a program at Staten Island Community College (New York) that trains students for careers as teacher's assistants. Fowler (1975) describes associate degree programs offered by Claremont Junior College (Oklahoma) to prepare students for careers in the country music industry, either as performers or business people.

Two additional articles focus on college programs that meet the continuing education needs of professional musicians. Bader (1980) describes a program offered by Kingsborough Community College (New York) to provide members of a local musicians union with the opportunity to earn a bachelor's degree in music. The program is articulated with Hunter College and seeks to improve the earning potential of music professionals as well as extend their cultural horizons. Iwanusa (1983) notes the growth of professional jazz ensembles at community colleges in response to the professional musician's need to improve sight reading skills and keep current with changing developments in performance and arranging.

Thus, community colleges have developed programs that facilitate job entry and continuing education in arts-related industries. The extent to which these programs are offered nationally--as well as the degree to which students enroll in traditional fine arts classes with the intent of preparing for a jobs short of the baccalaureate--remains unknown.

Fine Arts and General Education

The potential importance of the fine and performing arts for general education in the community college is reflected in the relatively small numbers of students who intend to major in arts-related fields. Data collected by the Cooperative Institutional Research Program in Fall 1984 reveal that only about two percent of entering, first-time/full-time freshmen at community colleges intend to major in the visual arts; about one percent intend to major in music, and less than one percent intend to major in

theater or drama. Nonetheless, 37 percent indicate that they had played a musical instrument in the year prior to matriculation; 16 percent reported that they had had a major part in a play; 14 percent indicated that they had won an award in an art contest; and 67 percent said that they had attended a public recital or concert (Astin and others, 1984). Clearly, fine arts as a component of general education has a much wider audience than fine arts programming for prospective arts majors.

The community college literature, however, pays scant attention to the arts in general education, and the few works that do breach this topic suggest that fine and performing arts courses--those that stress doing art as opposed to studying it--play only a small role in general education curricula. One source of information consists of documents available through ERIC that describe general education plans at individual colleges or districts. Most include art or music appreciation courses as electives. Only in the case of Miami-Dade Community College (Florida) does one find a reference to the importance of doing art as a component of general education. Miami-Dade's general education goals include the statement that "students will develop appreciation for and find value in participating in aesthetic and creative activities" (Matthews, p. 14).

Another (albeit dated) source of information on the arts in general education is Gagermeier's (1967) survey of administrators at a national sample of 45 junior colleges that sought to determine the extent to which non-music majors have an opportunity to take music classes or participate in musical

ensembles. Among other findings, she reported that while 95 percent of the colleges provided nonmajors with the opportunity to enroll in music courses or take part in a performance, only about five percent of the nonmajors opted to do so. A factor contributing to this low participation rate, she speculated, was the tendency of colleges to open music courses to nonmajors without altering the courses to meet their needs. Fifty-nine percent of the colleges opened their instrumental classes to nonmajors, but only 12 percent designed instrumental courses especially for nonmajors. In the area of voice, 61 percent of the colleges opened their classes to all, but only 15 percent constructed their courses for those not intending to major in music. Thus, Gagermeier hypothesizes that most music courses--designed as they are for music majors--are simply not appropriate as general education electives. This is in direct contradiction to other writers (cited earlier) who maintain that the quality of music instruction at community colleges is threatened by nonmajor students who enroll in instrumental classes.

The Community College Literature: Summary

The literature on community college arts programming is small, focusing primarily on descriptions of arts activities and programs at individual institutions. Furthermore, much of the literature is dated. Of the national studies available, the most recent is Buckner (1979); others include Gagermeier (1967), the Music Educator's National Conference (1970); Taylor (1970), Jansen (1971a, 1971b), and Belford (1970). Conclusions drawn from the literature, then, can only be viewed as tentative.

The first conclusion to be drawn is that, with the exception of general education, the fine arts play a role in most institutional missions, including transfer, occupational job preparation, and community services. Despite early studies indicating a heavy academic transfer emphasis in fine arts programming, the literature clearly shows that fine arts programs and classes often serve those whose immediate goals do not include a baccalaureate. Some arts programs can be subsidized by federal monies through the Vocational Education Act (Wright and Ferris, 1980), while others are part of noncredit, community service efforts. (Of course, curricular labels may belie actual student intent; students enrolled in fine arts courses bearing academic credit, for example, may have no intention of transferring.)

A second tentative finding is the perception among some writers that many community colleges may not be properly staffed or equipped to prepare students for upper-division baccalaureate studies in the arts. This perception leads to the hypotheses that fine art majors transferring from community colleges may not do well at the university and that aesthetically talented students will avoid community colleges in the first place, preferring to matriculate directly into baccalaureate-granting institutions. These hypotheses, however, are not limited to the fine arts. The quality of academic preparation that potential transfer students receive at community colleges has long been a subject of controversy, regardless of subject area. Furthermore, the second hypothesis--that well-prepared students will avoid the

community college--rests on the shaky assumption that all students have the option of attending a four-year college or university.

Finally, the literature tends to the conclusion that many community colleges, especially in rural areas, are highly regarded as community arts centers. Several hold art exhibits and stage musical or theatrical performances. Some receive critical praise in arts journals. Hazard (1981), for example, describes the Santa Rosa Junior College (California) Art Gallery, noting its ties to the college's art department which "has one of the best poster-designing traditions in the country" (p. 26). In another example, Ewing (1982) cites the art gallery at Long Beach City College (California) as one of the most "steadfast" galleries in the Los Angeles area. Despite criticism leveled against transfer programs in the fine arts, community colleges receive praise in the literature for their efforts to bring arts to local communities.

CONCLUSION

This paper has reviewed the predominant literature on education in the fine and performing arts at the precollegiate level, at the postsecondary level in general and, finally, at the community college. Each of these three literature areas is insular. Those writings from the elementary or secondary perspective examine postsecondary education only in terms of its role in preparing teachers or setting admissions standards that affect student course-taking patterns; community colleges, which award no teaching certificates and set relatively few admissions

standards, are never mentioned. Those writings from the perspective of baccalaureate-granting institutions seldom mention either the high school or the community college, focusing instead on problems posed by the integration of the creative arts into academe. The community college literature is also self-contained, mentioning universities only within the context of transfer.

The effect of this insularity on how community colleges are perceived as centers of arts education is two-fold. First, the insularity masks the community college role in arts education and promotion. Those studying the integration of the creative arts into higher education, for example, focus on the various paths by which these disciplines found their way into the curricula at universities or liberal arts colleges; the historical roots of arts education at junior colleges are not examined. Thus, community colleges are seldom recognized in the literature on postsecondary arts education.

Second, the insularity of the literature focuses attention away from student flow problems that may affect community college programming in the arts. While some writers examine the problem of university transfer, particularly as it relates to music, the question of what students know about the arts when they come to the community college, and how that knowledge effects the community college program, is largely unexamined. This question may be particularly critical, though, given the large body of literature cited in the first section of this paper indicating that student exposure to the arts prior to college is minimal.

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Data on student knowledge and ability in the fine and performing arts, largely limited to the results of two music and art tests administered by the National Assessment of Educational Progress (NAEP) in the 1970s, add to this concern. (Art tests were administered by the NAEP in 1974-75 and 1978-79; music tests were administered in 1971-72 and 1978-79.) The test results--summarized in Zimmerman (1984), Chapman (1982), Bass (1982), and National Assessment of Educational Progress (1981)--reveal simply that the more art-related courses students take, the more they know about art. If students are not taking art classes to any great extent in high school, as is suggested by the literature, the flow of students from high schools to baccalaureate-level arts classes at the community college (as well as the university) might be quite constrained.

The literature on arts education serves the useful purpose of describing arts programming at various levels and cataloging the efforts of arts advocates to fully integrate music, drama and studio art into the curriculum. Though community colleges do not receive prominent attention in this literature, they are shown to be important arts centers for local communities. Indirectly, the literature also shows that two-year college arts programming, though often viewed in isolation, operates within a larger context defined by the struggling secondary arts curriculum on the one hand and the emerging university curriculum on the other. How the secondary and university experiences have affected community college arts education is a question deserving further study as is the question of how the community colleges have made their own contributions.

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The works cited below deal with arts education at all levels, including elementary/secondary education, postsecondary education in general, and community colleges. This bibliography only claims comprehensiveness, however, within the scope of the community college literature (those items marked with an asterisk); works focusing on precollegiate education or on the university are included only as selections that represent major themes.

Several sources were consulted in the search for community college arts education:

Resources in Education

Current Index to Journals in Education

Dissertation Abstracts International

The Humanities Index

Art Index

Artbibliographies

RILM Abstracts of Music Literature

Music Article Guide

Music Index

Of these sources, the first three yielded the greatest number of citations. The next most helpful items were those reference tools dealing with music, reflecting no doubt the strength and visibility of music educators' associations. The area with the least amount of coverage is theater arts; no specialized reference tools leading to the journal literature in theater arts education were available.

Materials dealing with elementary/secondary or university education were drawn only from ERIC's Resources in Education and Current Index to Journals in Education. No comprehensive search was made for materials at these levels.

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CENTER FOR THE STUDY OF COMMUNITY COLLEGES

A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
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ARTS EDUCATION IN AMERICAN COMMUNITY COLLEGES A Project Sponsored by the Ford Foundation

STUDENT SURVEY Spring 1987

As part of a study to gain and disseminate information about the scope and function of arts programs, the Center surveyed a sample of students enrolled in the nation's public and private community and junior colleges in the spring of 1987. This report details the instrument development, sampling methodology and survey distribution and retrieval procedures, profiles the colleges selected for inclusion in the survey, examines response rates, and presents preliminary findings.

Developing the Survey Instrument

The purpose of the student survey was to ascertain students' reasons for enrolling in arts education programs; the extent of their past and present involvement and their most likely future involvement; and their satisfaction with the programs. The Center staff drew upon prior Center studies of college students to select a set of questions to obtain information about student

demographics, finances, ability, reasons for attending, and experiences. Questions specifically related to student involvement in the fine and performing arts in the community college were developed based on information from two sources: the Center staff's knowledge of arts curriculum in community colleges, and the responses to a set of preliminary questions about arts programs, answered by a few select arts faculty at Santa Monica College (California). (Appended)

A survey draft was mailed to a select group of 18 people knowledgeable about arts education in the colleges, including the faculty at Santa Monica College who helped in the preliminary stages of the instrument development. Many of their concerns and comments were taken into consideration and incorporated into the final version of the survey (appended). Following is a list of the 13 participants who responded, and comprised the review panel:

Mario Barratucci, Instructor of Art, Santa Monica College (CA)
James L. Catanzaro, President, Triton College (IL)
Robert Haag, Dean of Community and Cultural Services,
El Camino Community College District (CA)
Adrianne Harrop, Instructor of Theater Arts, Santa Monica
College (CA)
James W. Hudson, Instructor of Music, Corning Community
College (NY)
Richard Klein, Director of the New World Center for the Arts,
Miami-Dade Community College (FL)
Randy Lawson, Instructor of Music, Santa Monica College (CA)
William Lewis, III, Department of Fine and Performing
Arts, Cuyahoga Community College (OH)
Joan Mills, Instructor of Music, Santa Monica College (CA)
Joe Prince, American Association of State Colleges and
Universities
Len Roberts, Professor of Poetry, Contemporary American
Literature, and Creative Writing, Northampton County
Area Community College (PA)
Dan Savage, Vice President for Communications Services,
American Association of Community and Junior
Colleges (Wash., D.C.)
David Spooner, Associate Dean of Performing and Visual
Arts, Mt. Hood Community College (OR)

Sampling Methodology

The goal of the study was to survey 1200 students in 120 public and private community and junior colleges nationwide. Center staff drew a random sample of community colleges in the United States by selecting every fifth public and every fifth private institution listed in the 1986 Community, Technical, and Junior Colleges Directory (Washington, D.C.: American Association of Community and Junior Colleges, 1986). A letter to the president of each of the selected colleges explained the purpose of the study and asked for his or her cooperation (appended). The president was also asked to send a schedule of classes for the spring semester and to name an on-campus facilitator who would distribute the survey instruments to the appropriate class(es) and return the completed instruments to the Center.

In all, 274 letters were mailed to presidents; 133 agreed to participate, 22 declined, and 119 did not respond. Twenty-one of the 133 colleges that agreed to participate did not fall into the sample because they failed to mail a schedule of classes, responded too late, or did not offer advanced courses in the fine and performing arts.

From the 112 colleges that did fall into the sample, class sections were selected as follows: As schedules and catalogs arrived, advanced classes, defined as those requiring a prerequisite, in art, dance, music, and theater/drama/film were flagged in the schedule of classes. (A list of specifications used to determine which classes to select is appended.) It is common for art classes to be offered in stacks--several different

levels of one course taught by one instructor at the same time, or different courses in one discipline of arts taught simultaneously. Combining sections into stacked classes is necessary when various levels or course sections enroll only a small number of students. For example, drawing I, II, III, and IV could be a combined class, taught at the same time by one instructor, although each level is assigned a section number in the schedule of classes. Therefore, it was necessary to flag the stacks so that actual classes rather than individual sections could be randomly selected.

For each college the number of advanced classes in each of the fine and performing arts areas (art, dance, music, theater/drama/film) was listed on a master list of possible classes to survey. Based on the total of 3105 advanced classes offered by these colleges in each of the arts areas, every 30th art and music class and every 15th dance and theater class were drawn from a rolling sample to secure the participation of 1200 students. This rolling method of drawing classes assures that in counting the classes, a different starting point is used for each schedule sent to us by the colleges. This eliminates bias due to the order, usually alphabetical, in which classes are listed. The decision to select every 15th dance and theater/drama/film class was based on the lower number of class offerings in these two areas compared to the number of class offerings in art and music.

Survey Procedures

After the sample was drawn, a packet was prepared for the campus facilitator at each participating college. Each packet contained a letter of instructions to the facilitator, which named the class(es) to be surveyed, and an envelope for each class containing the survey instruments, as well as a letter to the instructor explaining the purpose of the survey (letters are appended). The facilitators were asked to contact each instructor and make arrangements to have the surveys completed by the students in class, retrieve the completed surveys, and return the packets to the Center.

To achieve a wider national distribution in the sample of colleges, twelve surveys were mailed to each class selected. The number of survey instruments distributed to each participating college ranged from 12 to 36, or one to three classes surveyed per college. If a class was not offered, or too few students were enrolled, the campus facilitator and class instructor were instructed to distribute the survey instrument to additional students in a comparable class. Since class sections were selected only as a convenience for distributing surveys to a random sample of students in advanced courses in the arts, this method of substitution did not affect the validity of the sample; it helped to ensure a higher response rate.

Once returned to the Center, the completed survey instruments in each packet were coded by the Center staff. The code included a college identification number, funding source (public/private), college size, location, and class subject identification. (See Figure One for the survey instrument coding

scheme.) A letter was then mailed to each college acknowledging the receipt of the surveys (appended).

FIGURE ONE

Student Survey Instrument Coding Scheme

DIGITS

- 1,2,3, College Identification Code
- 4 Funding Source:
- 01 = Public
 - 02 = Private
- 5 College Size:
- 0 = 1 - 1,499
 - 1 = 1,500 - 2,999
 - 2 = 3,000 - 6,999
 - 3 = 7,000 or over
 - 4 = Don't Know
- 6 College Location:
- 0 = Midwest (IA, IN, KS, IL, MI, MN, MO, NE, ND, OH, SD, WI)
 - 1 = Northeast (CT, DC, DE, MA, MD, ME, NH, NJ, NY, PA, RI, VT)
 - 2 = South (AK, AL, FL, GA, KY, LA, MS, NC, OK, SC, TN, TX, VA, WV)
 - 3 = West (AK, AZ, CA, CO, HI, ID, MT, NM, NV, OR, UT, WA, WY)
- 7 Class Subject Identification Code:
- 0 = Unknown
 - 1 = Studio Art (ex: drawing, painting, photography)
 - 2 = Commercial Art (ex: advertising art, computer, graphics)
 - 3 = Dance
 - 4 = Music (ex: instruments, voice, theory)
 - 5 = Theater/Drama/Film (ex: acting, stagecraft, directing)

The Participating Colleges

From the rolling sample, seventy-eight randomly selected, public and private two-year institutions from 34 states participated in the student survey. (Thirty-four of the 112 colleges in the sample did not have classes selected from their institutions in the rolling sample.)

Characteristics of the 78 participating colleges are described below.

Seventy were publicly funded, and eight were privately funded.

Regional distribution:

Midwest -	17
Northeast -	12
South -	23
West -	26

(States without representation are CT, DE, ID, IN, MS, MT, NB, NH, ND, OK, RI, SC, SD, UT, VT, WV)

Distribution in terms of enrollment size:

1 - 1,499 -	16
1,500 - 2,999 -	10
3,000 - 6,999 -	19
7,000 & over -	31
Don't Know -	2

Response Rates

In all, 1344 survey instruments were distributed and 1079 (80 percent) were returned. In terms of classes sampled, the surveys were distributed to a total of 113 classes and returns were received from 108 (96 percent).

The Center staff will analyze the findings of the student survey over the summer, after they have been processed.

Preliminary findings are listed in percentages on the appended survey instrument.

APPENDIX

ITEM

1. Questions for Arts Faculty -- Santa Monica College
2. Student Survey instrument
3. Letter to presidents
- 3a. Attachment to letter to presidents
4. Specifications for selecting advanced courses in the arts
5. Sample of a facilitator letter
6. Letter to classroom instructors
7. Letter acknowledging receipt of surveys

1. Questions for Santa Monica College arts faculty

Questions for Arts Faculty -- Santa Monica College

1. What is the primary purpose of your program?

Transfer to a university _____

Prepare students for occupation _____

Avocational/Recreational _____

Entertainment for community _____

2. To what do your students aspire?

3. Where do your students go after leaving your classes?

Do you follow-up on your students?

4. What would you say are your program's greatest strengths?

Opportunities?

Its greatest weaknesses?

Problems?

5. How do you separate the doing of -- from the appreciation of?

6. What are the qualities you look for in your instructors?

7. How do you draw students into your program?

Talent?

Commitment?

Interest?

8. What's the relationship between the credit program and the community service program?

Does one enhance the other?

9. What percent of your students are serious? Committed?

Dedicated to your program?

How many are noodling around? Dilettante?

Do you attempt to separate the them?

10. Do you have copies of tests that you use to screen and place students, or to assess arts interests?

2. Student Survey Instrument

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

STUDENT SURVEY, SPRING 1987

N=1079

Your college is participating in a project funded by The Ford Foundation and coordinated by the Center for the Study of Community Colleges. We are surveying 1200 students nationwide who are taking courses in the fine and performing arts —asking about their personal characteristics, educational experiences, degree and career aspirations, and involvement in the college environment.

Your responses to this survey are confidential. They will not reveal your identity in any way, and they will not become part of your college record. We appreciate your participation in this effort, and thank you for completing this survey.

1. How old are you? _____ 50% age ≤ 21

2. Are you: Male ☐ Female ☐

3. Are you: 39 61

American Indian 2.4 ☐ Asian/Pacific Islander 3.3 ☐ Black/Afro-American 4.0 ☐
Caucasian/White 81.3 ☐ Hispanic/Latino 7.1 ☐ Other 9 ☐

4. a) Is English your native language? Yes ☐ 93 No ☐ 7

b) Is it the language ordinarily spoken in your home? Yes ☐ 92 No ☐ 6

5. What was your grade point average in high school? A ☐ 17 B ☐ 52 C ☐ 19 D ☐ .8 Don't Know ☐ 10

6. How many hours per week on average are you currently employed for pay?

None ☐ 31 1-10 hours ☐ 11 11-20 hours ☐ 20 21-30 hours ☐ 17 31-40 hours ☐ 14 Over 40 hours ☐ 7

7. What is the most important reason that you are attending THIS college at this TIME? (MARK ONLY ONE ANSWER)

To prepare for transfer to a four-year college or university ☐ 52
To gain skills necessary to enter a new occupation ☐ 18
To gain skills necessary to retrain, remain current, or advance in a current occupation .. ☐ 7
To satisfy a personal interest (cultural, social) ☐ 22
To improve my English, reading, or math skills ☐ 0

8. If you marked "To Prepare for Transfer" in Question 7, what type of institution are you likely to enter?

Comprehensive university or four-year college ☐ 44
Specialized institute or conservatory ☐ 6

9. a. What is your major field? (MARK ANSWER UNDER CURRENT MAJOR)

b. What will be your probable major after you transfer?

(MARK ANSWER UNDER PROBABLE MAJOR)

	Current Major At This College	Probable Major After You Transfer
Agriculture or Forestry	☐ 0	☐ 1
Art (such as Ceramics, Painting, Photography, Sculpture)	☐ 29	☐ 16
Biological Sciences (such as Biochemistry, Biology, Botany, Microbiology)	☐ 1	☐ 1
Business (such as Accounting, Finance, General Business, Marketing)	☐ 7	☐ 6
Dance	☐ 3	☐ 2
Education	☐ 6	☐ 8
Engineering	☐ 2	☐ 1
Humanities (such as English, History, Philosophy)	☐ 3	☐ 2
Music (such as Instruments, Voice)	☐ 18	☐ 12
Physical Sciences (such as Astronomy, Chemistry, Earth Sciences, Physics)	☐ 1	☐ 1
Professional (such as Architecture, Pharmacy, Pre dental, Pre medical)	☐ 2	☐ 2
Social Sciences (such as Anthropology, Economics, Psychology, Sociology)	☐ 3	☐ 2
Technical (such as Data Processing, Electronics)	☐ 2	☐ 1
Theater/Drama/Film	☐ 6	☐ 6
Other	☐ 9	☐ 6
Don't Know	☐ 4	☐ 4

10. What is the likelihood of your obtaining a college degree or certificate?

(PLEASE INDICATE ALL DEGREES YOU HOPE TO OBTAIN AND YOUR BEST ESTIMATE OF COMPLETION.)

	Already Have One	Within 1 year	Within 2 to 3 years	Within 4 to 5 years	Within 6 or more years	
Occupational Certificate	☐ 4	☐ 4	☐ 5	☐ 1	☐ 1	21
Associate	☐ 8	☐ 27	☐ 21	☐ 2	☐ 1	23
Bachelor's	☐ 7	☐ 2	☐ 29	☐ 20	☐ 4	26
Master's	☐ 2	☐ 0	☐ 2	☐ 14	☐ 13	27
Doctorate	☐ 1	☐ 0	☐ 0	☐ 1	☐ 8	24

11. How important were the following in your decision to enter THIS college? (MARK ONE RESPONSE IN EACH ROW)

	Very Important	Somewhat Important	Not Important	
The availability of funds	☐ 43	☐ 27	☐ 21	29
The college is close to my home	☐ 46	☐ 33	☐ 16	30
The dance program	☐ 5	☐ 6	☐ 75	31
Dissatisfied with my job	☐ 10	☐ 13	☐ 63	32
Encouragement or recommendations from others	☐ 22	☐ 41	☐ 27	33
Faculty who are well-known in the fine and performing arts fields	☐ 28	☐ 29	☐ 32	34
Lessening of home responsibilities	☐ 8	☐ 16	☐ 64	35
The music program	☐ 22	☐ 14	☐ 53	36
Not eligible for admission elsewhere	☐ 3	☐ 6	☐ 77	37
The studio art program	☐ 23	☐ 17	☐ 49	38
The theater drama/film program	☐ 11	☐ 13	☐ 63	39
To gain the experience needed for later transferring to a special arts program	☐ 35	☐ 22	☐ 33	40

12. For how many units/credit hours are you enrolled THIS term at THIS college?

In fine performing arts classes Mode = 3, Median = 5.5

In other types of classes Mode = 0, Median = 9.8

13. How many college courses have you completed in each of the areas listed below?

	Mode = 2, Median = 1.8	Number of Courses	
English Composition, Reading	1	2.4	45
Humanities	0	2	46
Sciences	1	2	47
Mathematics and Computer Science	1	2.5	48
Social Sciences	1	5.1	49
Fine and Performing Arts	1		50

14. Compared to other students at this college, how would you rate your ability to do each of the following?

(PLEASE MARK ONE RESPONSE IN EACH ROW)

	Poor	Fair	Good	Excellent	
Understand the implications of scientific and technological developments	☐ 8	☐ 34	☐ 42	☐ 14	51
Understand different political ideologies	☐ 10	☐ 35	☐ 39	☐ 13	52
Edit written material	☐ 5	☐ 29	☐ 42	☐ 20	53
Use algebra to solve problems	☐ 22	☐ 32	☐ 30	☐ 13	54
Understand art, classical music, drama	☐ 2	☐ 13	☐ 42	☐ 40	55
Perform in dance, music, film, or theater drama productions	☐ 20	☐ 24	☐ 27	☐ 24	56
Create artistic works	☐ 8	☐ 21	☐ 38	☐ 32	57
Earn a living	☐ 5	☐ 15	☐ 43	☐ 34	58

(Continued)

15. What type of involvement with the arts did you have BEFORE YOU ENROLLED in this college?
(PLEASE MARK ALL THAT APPLY)

	Majoring in the Arts in School or College	Occasionally Sold Work or Performed as a Professional	Participated as a Hobby for Personal Interest Only	Participated as an Amateur in Community Performances	Career, with Significant Proportion of Income Derived from Arts	Took Private Lessons/ Private Classes	No Involve- ment
Art	☐ 17	☐ 12	☐ 46	☐ 8	☐ 5	☐ 11	☐ 31
Dance	☐ 3	☐ 3	☐ 21	☐ 10	☐ 1	☐ 13	☐ 50
Music	☐ 9	☐ 10	☐ 34	☐ 25	☐ 3	☐ 32	☐ 26
Theater/Drama/Film ...	☐ 6	☐ 3	☐ 20	☐ 21	☐ 1	☐ 5	☐ 47

16. What is your CURRENT involvement in the arts? (PLEASE MARK ALL THAT APPLY)

	Majoring in the Arts in School or College	Occasionally Selling Work or Perform- ing as a Professional	Participating as a Hobby for Personal Interest Only	Participating as an Amateur in Community Performances	Career, with Significant Proportion of Income Derived from Arts	Taking Private Lessons/ Private Classes	No Involve- ment
Art	☐ 27	☐ 13	☐ 35	☐ 5	☐ 6	☐ 4	☐ 30
Dance	☐ 4	☐ 3	☐ 17	☐ 6	☐ 1	☐ 5	☐ 54
Music	☐ 15	☐ 9	☐ 32	☐ 18	☐ 3	☐ 20	☐ 31
Theater/Drama/Film	☐ 7	☐ 3	☐ 16	☐ 11	☐ 2	☐ 2	☐ 52

17. What type of involvement with the arts do you expect to have FIVE YEARS FROM NOW?
(PLEASE MARK ONE RESPONSE FOR EACH ROW)

	High Probability	Possible	Not Likely
Will be majoring in the arts in school or college	☐ 28	☐ 29	☐ 38
Will be selling work or performing as a professional occasionally	☐ 34	☐ 29	☐ 32
Will be participating as a hobby for personal interest only	☐ 42	☐ 33	☐ 19
Will be participating as an amateur in performances in the community	☐ 20	☐ 38	☐ 35
Will be taking private lessons or private classes	☐ 23	☐ 39	☐ 32
Will be my career, with significant proportion of income derived from arts ...	☐ 33	☐ 22	☐ 35
Will be teaching in the arts	☐ 17	☐ 27	☐ 50
No involvement	☐ 3	☐ 8	☐ 74

18. How do you feel about the following? (MARK ONE RESPONSE IN EACH ROW)

	Strongly Agree	Moderately Agree	Moderately Disagree	Strongly Disagree
This college should sponsor more musical events on campus	☐ 38	☐ 48	☐ 10	☐ 1
It is easy to find a college staff or faculty member who is interested in my activities	☐ 41	☐ 42	☐ 10	☐ 4
This college should provide more exhibitions for art students	☐ 37	☐ 46	☐ 13	☐ 1
This college has adequate facilities, such as studios, stages, darkrooms, kilns	☐ 19	☐ 42	☐ 22	☐ 12
The social environment of college is more important than the course work	☐ 5	☐ 24	☐ 41	☐ 26

	Strongly Agree	Moderately Agree	Moderately Disagree	Strongly Disagree
This college should offer more theater and film presentations	☐ 27	☐ 51	☐ 14	☐ 4 2 11-
I am enrolled in the college program I most want	☐ 58	☐ 29	☐ 3 7	☐ 4 3 12-
If I were to start college again I would not select my present program	☐ 4	☐ 210	☐ 23	☐ 59 13-
This college should place more emphasis on educating people in art, dance, music, theater drama film	☐ 28	☐ 41	☐ 22	☐ 3 14-
My college program is leading to my goals	☐ 55	☐ 34	☐ 3 5	☐ 4 2 15-
Career and occupational education are the most important functions of a community college	☐ 30	☐ 41	☐ 22	☐ 4 4 16-
This college should be more helpful to students who want to transfer to universities than to those who seek jobs	☐ 19	☐ 34	☐ 31	☐ 4 9 17-
Most faculty in my college program are involved in the arts as professionals	☐ 31	☐ 34	☐ 22	☐ 4 5 18-
The quality of instruction in the fine and performing arts is better at this college than any other lessons or educational involvement I have had	☐ 36	☐ 35	☐ 18	☐ 4 4 19-
The fine and performing arts are generally integrated in my daily life	☐ 45	☐ 37	☐ 11	☐ 4 3 20-

19. How much have your experiences AT THIS COLLEGE affected you? (PLEASE MARK ONE RESPONSE IN EACH ROW)

	Very Much	Some- what	Don't Know or No Opinion	A Little	Not At All
Gave me confidence	☐ 51	☐ 35	☐ 3 5	☐ 4 5	☐ 3 2 21-
Helped me become more open to new ideas and people	☐ 50	☐ 34	☐ 3 6	☐ 4 5	☐ 5 2 22-
Helped me develop employable skills	☐ 38	☐ 33	☐ 3 11	☐ 4 8	☐ 5 6 23-
Increased my respect and liking for other people	☐ 34	☐ 39	☐ 3 11	☐ 4 7	☐ 5 5 24-
Increased my self-awareness and insight	☐ 45	☐ 35	☐ 3 8	☐ 4 6	☐ 5 2 25-
Informed me of alternatives	☐ 36	☐ 36	☐ 3 11	☐ 4 8	☐ 5 4 26-
Integrated education with my personal life	☐ 39	☐ 36	☐ 3 10	☐ 4 7	☐ 5 3 27-
Made me feel better educated	☐ 48	☐ 33	☐ 3 6	☐ 4 6	☐ 5 3 28-
Made me more confused about my goals	☐ 5	☐ 213	☐ 3 14	☐ 4 14	☐ 48 29-
Provided contacts in the art field	☐ 19	☐ 27	☐ 3 20	☐ 4 11	☐ 19 30-
Provided contacts in the dance field	☐ 4	☐ 2 8	☐ 3 27	☐ 4 6	☐ 50 31-
Provided contacts in the music field	☐ 14	☐ 2 18	☐ 3 20	☐ 4 9	☐ 34 32-
Provided contacts in the theater and film industries	☐ 6	☐ 2 12	☐ 3 27	☐ 4 7	☐ 43 33-
Provided focus and direction	☐ 33	☐ 2 39	☐ 3 11	☐ 4 7	☐ 5 7 34-

Thank you for completing this survey.

Arthur M. Cohen
Principal Investigator

Florence B. Brawer
Research Director

3. Letter to Presidents

CENTER FOR THE STUDY OF COMMUNITY COLLEGES
A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

January 14, 1987

Dear President

In recent years we have conducted several studies of the liberal arts in community colleges nationwide and we summarized our findings in The American Community College and in a forthcoming book, The Collegiate Connection. Now, under a grant from the Ford Foundation, we are studying the fine and performing arts.

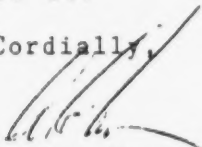
One portion of this current study includes surveying a small sample of students who are taking advanced courses in art, dance, music, or theater, asking about demographics, participation in college activities, course-taking patterns, and future plans.

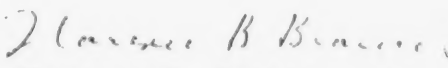
We would like your college to participate. If you agree, please send the name of a person on your campus who is involved with the fine and performing arts--a dean, division/department head, or faculty member--who can assist in distributing and retrieving the survey forms and who can respond to a later survey about arts education and performance. We will also need your catalog and schedule of classes for spring 1987.

Our procedure is to draw the names of between two and six fine and performing arts class sections from your class schedules. We then send packages of survey forms to the facilitator who in turn arranges for the forms to be completed by students in those classes. The forms take around 20 minutes to complete.

We hope you can participate. Please return the enclosed form to us.

Cordially,


Arthur M. Cohen
President


Florence B. Brawer
Research Director

AMC, FBB/gc

Encl.

3a. Attachment to letter to Presidents

Arthur M. Cohen
Center for the Study of Community Colleges
1047 Gayley Avenue, Suite 205
Los Angeles, Ca 90024

Dear Dr. Cohen:

Yes my college will participate in the Ford Foundation/Center
national survey of students in community colleges.

Enclosed is a catalog and a schedule of the classes we will offer
in March-April 1987.

The name of the facilitator who will coordinate activities between
our college and the Center is:

(Name)

(College)

(Address)

(City) (State) (Zip)

(Phone)

4. Specifications Used to Select Advanced Courses in the Arts
(Art, Dance, Music, Theater/Drama/Film)

Classes that should be included:

Prerequisite listed

Choral, ensemble, performance groups that put on public shows

Permission of the instructor required

Prerequisite "recommended"

Same numbered class with different levels that may be taken repeatedly

Applied music classes and private lessons (with times to be arranged)--select advanced courses only, if they are designated (usually the various levels are grouped together)

Second-level classes such as Drawing II should be selected, even if they do not list prerequisites

Stagecraft (lighting, construction of props, stage design)

Independent study and project classes

Electronic music--equipment use for composition, mixing, synthesizers, etc.

Saturday and evening classes

Do not select:

Art or Music history and appreciation classes

Technical or business-related classes such as, sound equipment engineering or band or theater management.

Journalism classes such as broadcasting, editing.

Classes offered off-campus

Laboratory sections of classes

Note:

Dance may be listed under Physical Education

For Art, see also Commercial Art or Graphics, and include those classes which emphasize studio arts skills such as drawing, design, and photography.

Art courses may be listed under Humanities

5. Sample of a facilitator letter

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

1047 GAYLEY AVENUE, SUITE 205
LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

March 10, 1987

Dr. Allan Skillman
Casper College
125 College Dr.
Casper, Wyoming 82601

Dear Dr. Skillman:

In recent years we have conducted numerous nationwide studies of community and junior college students, staff, and curriculum, particularly in the liberal arts. Now we are studying the fine and performing arts. One portion of this Ford Foundation-sponsored study includes surveying a sample of students, asking about demographics, participation in college activities, course-taking patterns, and future plans.

We have contacted President Lloyd Loftin, who has named you as a facilitator to help distribute the surveys to the students in the randomly selected classes noted below. Please contact the instructor and make arrangements to have the surveys completed by the students in class. The form takes less than 15 minutes to complete.

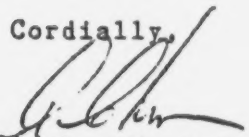
ART-102 01 BASIC DRAWING II MW 9:00-11:50 ECKHARDT-JACOBI VA 120

MUS-153 01 WOMEN'S CHOIR MW 2:00- 3:00 PATTON FA 106

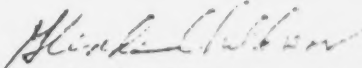
We have selected these class sections only as a convenience for distributing surveys to a random sample of students in the arts, and we enclose 12 survey forms for each named class. If a class is not offered or if it has too few students, try to get the forms completed by additional students in a comparable class and, when you return the forms, let us know which classes you have picked. After you have all the surveys completed, return them to us by April 1st if possible.

Since the sample is small (1200 students nationwide) the study's success depends on a very high response rate. We appreciate your participation. Call collect if you have any questions.

Cordially,


Arthur M. Cohen
President


Florence B. Braver
Research Director


Glenda Childress
Admin. Coord.

Encl

6. Letter to classroom instructors

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

A NON PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

1047 SAYRE AVENUE, SUITE 200
LOS ANGELES, CALIFORNIA 90024
(213) 208-6000

Dear Colleague:

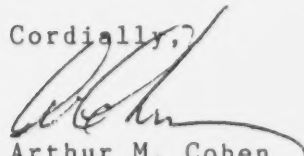
Your college is participating in a national study of community and junior colleges that we are coordinating for the Ford Foundation. One portion of the study includes a survey of student demographics, attitudes, and aspirations. We need your assistance in retrieving this information from a small percentage of your college's students.

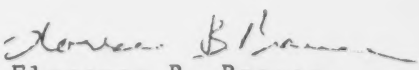
We drew one of your classes at random from your college's schedule. Enclosed are 12 survey forms. Please distribute them at your next class meeting and have the students complete them in class. That should take around 15 minutes. If there are more than 12 students in the named class, pick any 12 to complete the form. If there are fewer than 12 students, administer the remaining surveys to some of your other students and indicate on the return envelope which classes you have picked and the number of students surveyed in each. Then return the forms to the person designated on the enclosed envelope who will relay them to us.

All data retrieved from your students will be merged with the data coming from students in other colleges and reported in aggregate form. No student, instructor, class, or college will be identified.

We very much appreciate your assistance in this national survey. Call collect if you have any questions.

Cordially,


Arthur M. Cohen
President


Florence B. Brawer
Research Director


Glenda Childress
Admin. Coord.

Encl.

7. Letter acknowledging receipt of surveys

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

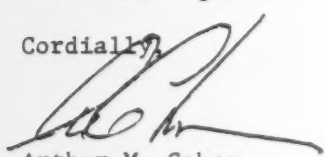
1047 GAYLEY AVENUE, SUITE 205
LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

The student surveys from your college have arrived. Thank you very much for returning them. We will relay findings to you after we have the data entered from all the institutions.

We appreciate this professional service on your part. It makes it possible for us to gain usable information on community colleges for the general welfare of the system.

With best regards.

Cordially,



Arthur M. Cohen
President

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

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LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

ARTS EDUCATION IN AMERICAN COMMUNITY COLLEGES

A Project Sponsored by the Ford Foundation

CLASSES OFFERED

July 1987

The pattern of credit classes offered in the fine and performing arts in community colleges nationwide can be estimated by counting the sections listed in the class schedules of a random sample of colleges. Using a sample of 102 public and seven private institutions the Center staff developed a classification scheme and tallied the courses. The attached tables display the percent of classes offered in the Visual Arts, Dance, Music, and Theater, in each subarea within those fields, and the percent of classes that carry prerequisites. Specifications for the course counts are also included.

TABLE I

Percent of Total Classes Offered in the Fine and Performing Arts

Subarea	No. of Classes in Each Subarea	Percent of Total Classes Offered
VISUAL ARTS		
Design	254	6%
Graphics	258	6
Handicrafts	676	16
Painting/ Drawing	564	14
Special Projects	36	1
DANCE	245	6
MUSIC		
Instruments	981	24
Theory	371	9
Voice	412	10
Special Projects	13	1
THEATER		
Acting/Drama	177	4
Production/ Directing/ Stagecraft	131	3
Special Projects	7	1
TOTAL		4125

See Curriculum Count Classification Scheme for examples of classes in each subarea.

TABLE II
Percent of Fine and Performing Arts in Each Subarea

Subarea	No. of Classes in each Subarea	Percent of Classes in Each Subarea	Percent of Total Classes Offered
VISUAL ARTS			
Design	254	14%	
Graphics	258	14	
Handicrafts	676	38	43%
Painting/ Drawing	564	32	
Special Projects	36	2	
	TOTAL	1788	

DANCE	245		6%

MUSIC			
Instruments	981	55%	
Theory	371	21	
Voice	412	23	43%
Special Projects	13	1	
	TOTAL	1777	

THEATER			
Acting/Drama	177	56	
Production/ Directing/ Stagecraft	131	42	8%
Special Projects	7	2	
	TOTAL	315	

TABLE III

Percent of Fine and Performing Arts Classes Offered
at the Advanced Level*

Subarea	Total No. of Classes in each Subarea	No. of Advanced Classes in Each Subarea	Percent of Classes Offered at the Advanced Level
Art	1788	1097	61%
Dance	245	108	44%
Music	1777	1185	67%
Theater	315	156	50%
TOTAL	<u>4125</u>	<u>2546</u>	<u>62%</u>

* See Specifications Used to Select Advanced Courses in the Arts.

CURRICULUM COUNT CLASSIFICATION SCHEME
(Examples given for each subarea)

Visual Arts

Design: three-dimensional design, color composition or design and theory

Graphics: printmaking, relief & intaglio printing, calligraphy, illustration (for reproduction purposes), cartooning, advertising design, commercial art, computer graphics.

Handicrafts: ceramics, sculpture, weaving, photography, jewelry-making, crafts.

Dance

Ballet, modern, jazz, classical.

Music

Instruments: orchestra, band, jazz and other ensembles, applied music, private lessons (on campus only).

Theory: music fundamentals, songwriting, eartraining and sight-singing methods, harmony, music reading, recording techniques.

Voice: choir, chorus, vocal ensembles, applied music, diction, private lessons (on campus only).

Theater

Acting/Drama: all levels of acting, children's theater, stage movement, play production--classes that focus on rehearsal and performance.

Production/
Directing/
Stagecraft: film production, scriptwriting, costume design, stage design and construction, makeup, play production--classes that focus on the technical aspects, such as makeup, costuming, etc.

SPECIAL NOTES:

The curriculum was counted in stacks: Several different levels of one course taught by one instructor at the same time, or

different courses in one discipline of arts taught simultaneously. For example, stacked classes that include beginning and advanced-level sections, were counted as one class. This may have distorted the number of advanced courses reported here because the total number of advanced classes includes those stacks that have both beginning and advanced-level sections. (See pages 3 and 4 of the Student Survey, Sampling Methodology for more details on stacked classes.)

Stacks that contained sections from different disciplines were counted separately.

Day, evening, and Saturday classes were counted on the main college campuses only; satellite and off-campus classes were not counted.

Special projects and independent study classes were tallied under the subarea of a discipline if the topic of the class was listed in the schedule. For those that did not list the topic to be studied, the class was tallied under "Special Projects" for each discipline.

DID NOT INCLUDE:

Art, music, or theater history or appreciation courses (except for courses that are specifically designed for music majors only)

Laboratory sections of classes

T.V. production classes

Music courses designed for elementary education students

Off-campus internships

Technical or business-related classes

Journalism classes such as broadcasting or editing

ERIC Clearinghouse for
Junior Colleges SEP 25 1987